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# BERPIKIR PERANCANGAN

DESIGN THINKING

**WEEK 4**  
**NATURE OF DESIGN**



# **BERPIKIR PERANCANGAN**

*DESIGN THINKING*

**1. Posisi Disain dan Disainer dalam Ranah Pengetahuan**

**2. Perkembangan Proses Merancang**

# POSISI DISAIN



# DISAIN & PENELITIAN

Design doesn't have to be new, but it has to be good.  
Research doesn't have to be good, but it has to be new...

... the best design surpasses its predecessors by using new ideas, and the best research solves problems that are not only new, but actually worth solving.

<http://www.paulgraham.com>

# DISAIN & SAINS

Disain sebagai disiplin, tetapi bukan sebagai sains ...

Design as a discipline, therefore, can mean design studied on its own terms, and within its own rigorous culture. It can mean a science of design based on the reflective practice of design: design as a discipline, but not design as a science. This discipline seeks to develop domain-independent approaches to theory and research in design.

Nigel Cross 2001 “Designerly Ways of Knowing: Design Discipline Versus Design Science” *Design Issues*. Volume 17, Number 3 Summer 2001

# DISAIN & PENGETAHUAN

Disain mempunyai spesifikasi dalam hal pengetahuan yang dicari: pengetahuan untuk “memproduksi” masa depan...

The first type is knowledge resulted from research that seeks to understand the future through a better understanding of the past — **research that tests accepted ideas.**

The second is knowledge resulting from research that probes new ideas and principles which will shape the future — **research that develops new visions and verifies new hypotheses.**

**Ashraf M. Salama** *A Theory for Integrating Knowledge in Architectural Design Education* Archnet-IJAR, International Journal of Architectural Research - Volume 2 - Issue 1 - March 2008

# PENGETAHUAN DALAM DISAIN

- (1) **factual knowledge** reflects the recognition among participants;
- (2) **deontic knowledge** describes the ideal situation;
- (3) **explanatory knowledge** provides reasons for the deontic knowledge and is used to find the solution to the problem;
- (4) **instrumental knowledge** reflects the consequences of design and planning tasks under certain conditions;
- (5) **conceptual knowledge** aids in communication.

Host Rittel, 1972



# **PERKEMBANGAN METODA DISAIN**

*DESIGN METHOD DEVELOPMENT CONCEPT*



# PERKEMBANGAN PROSES MERANCANG

Merancang sebagai proses ‘turun temurun’, evolutif, proses ‘pandai besi’ - proses kriya yang sangat dekat dengan ‘membuat’.

Merancang sebagai proses profesional yang dimulai dari ‘disain dengan cara gambar’ (membuat representasinya).

Merancang berbasis penstrukturan problem muncul karena gambar mempunyai keterbatasan karena tidak menggambarkan isu kompleks (Alexanderian: *Notes on the Synthesis of Form*).

Merancang berbasis model-model realitas (dalam banyak hal meminjam dari disiplin lain misalnya behavior dan psikologi).

Merancang berbasis kendali kolektif (Jones), merancang sebagai proses pasca-industri (Cross): masa mendatang?



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Vernakular

Profesional

Partisipatoris



# PERAN DISAINER DI MASA MENDATANG?

## **Peran Konservatif**

Dominasi institusi profesional yang terus melemah.  
Harus terus mengembangkan dan memperkuat sikap profesionalitas sebagai 'pemimpin multiprofesional'  
Harus terus mendefinisikan diri perannya terhadap perubahan

## **Peran Revolutioner**

Mengasosiasikan diri dengan pengguna  
Kehilangan otoritasnya dan pengaruhnya secara langsung kecuali menyediakan contoh dan visioning  
Lebih bersifat sebaga 'ahli kampanye' dan juru bicara

## **Peran Partisipatoris**

Spesialis tetapi tetap mencoba melibatkan pengguna disain dalam prosesnya

(Markus, 1972)

# PERAN METODE PERANCANGAN DI MASA MENDATANG?

*"Alongside the old idea of design as the drawing of objects that are then to be built or manufactured there are many new ideas of what it is, all very different..."*

Jones, J. C. (1992). *Design Methods (Architecture)*. Wiley.

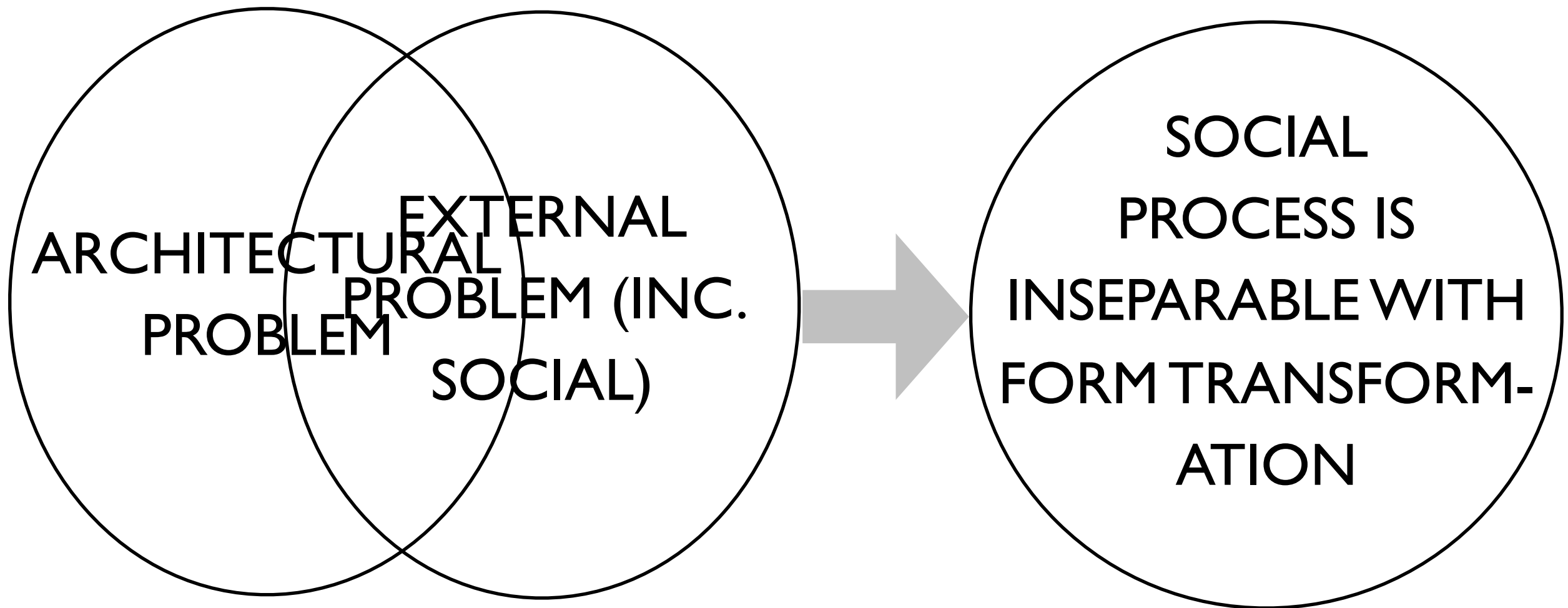


...

- *designing as the process of devising not individual products but whole systems or environments such as airports, transportation, hypermarkets, educational curricula, broadcasting schedules, welfare schemes, banking systems, computer networks;*
- *design as participation, the involvement of the public in the decision-making process;*
- *design as creativity, which is supposed to be potentially present in everyone;*
- *design as an educational discipline that unites arts and science and perhaps can go further than either;*
- *and now the idea of designing Without a Product, as a process or way of living in itself.*

Jones, J. C. (1992). *Design Methods (Architecture)*. Wiley.

## ARCHITECT AS FACILITATOR



**"Architectural practise is being transformed into an instrument of social integration, when evaluated within the context of multidimensional and interdisciplinary relationships between 'subject' and 'object'. Within this perspective, we may even say that architecture has reached beyond the activities of the architect"**

Incedayi D. 2005 "Architect as a Facilitator, The Changing Education (of Architecture)" in **Writings in Architectural Education EAAE Prize 2003-2005**. Ebbe Harder (ed.), Copenhagen: EAAE, pp. 112 - 129.